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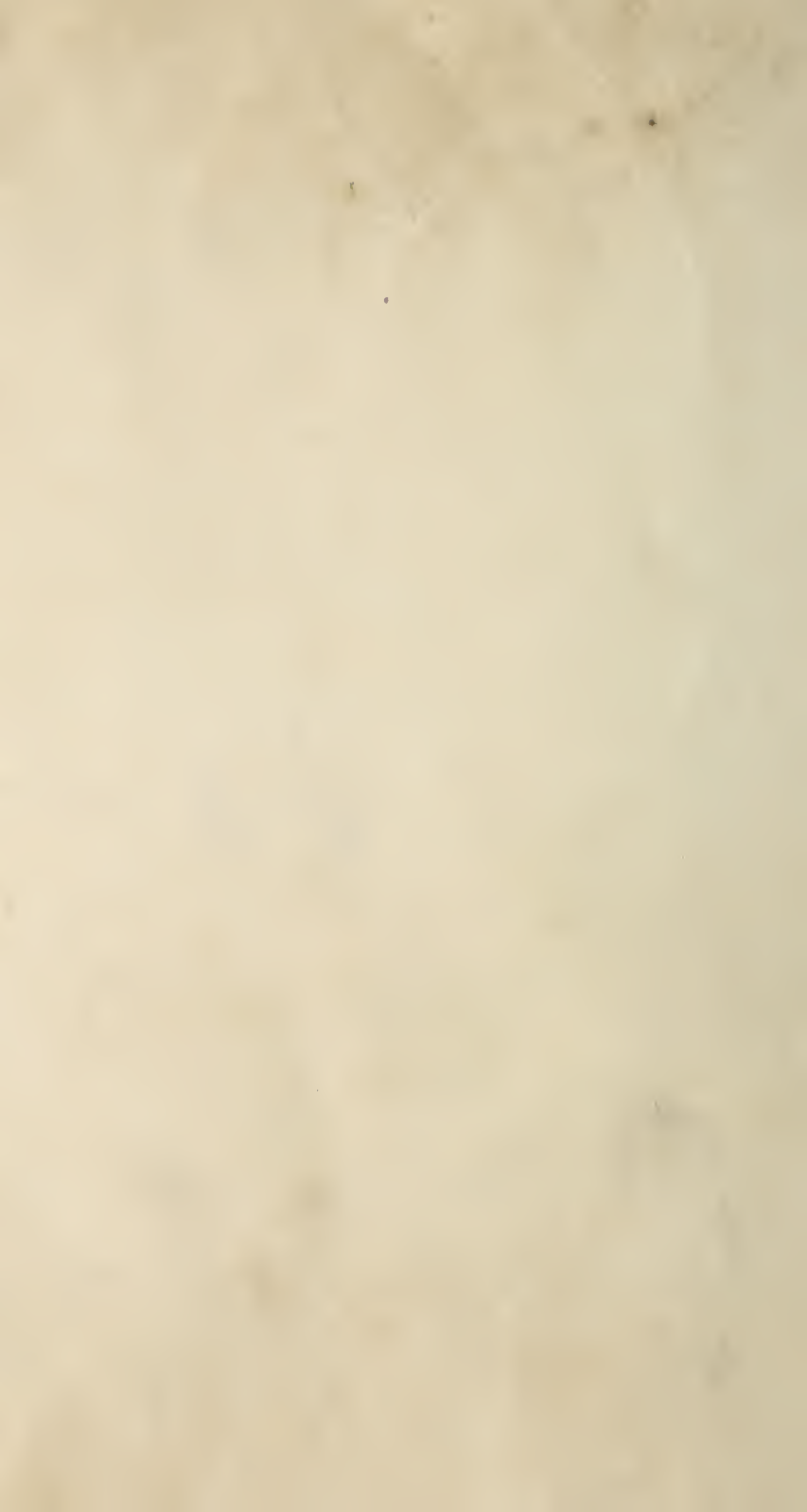
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CATALOGUE
OF
OIL PAINTINGS
AND
STATUARY,
BY THE
MODERN BELGIAN MASTERS,
EXHIBITING AND FOR SALE.

DE BRAEKELEER, JR.

SOLE ACCREDITED AGENT FOR THE BELGIAN SCHOOL
IN THE UNITED STATES OF AMERICA,

547 BROADWAY.

NEW-YORK:
SACKETT & CO., BOOK AND JOB PRINTERS,
No. 53 Nassau Street, near Maiden Lane.

1853.

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P R E F A C E .

MY desire in presenting this Collection of OIL PAINTINGS by the modern Belgian Masters, to the public, is to make the American people acquainted with the rapid progress which the Fine Arts have made and are still making in my native country.

Encouraged, as I am, in this enterprise by the Belgian Government, and being somewhat connected with this School of Art, I hope to be able to satisfy the admirer as well as the purchaser as to the authenticity of the Paintings and the claims of my project.

No one is so little protected against imitation and plagiarism as the Artist—a circumstance which injures his reputation as well as material interests; some judge the Master by a Copy, and others abstain from purchasing on account of having been so often deceived. To avoid any such occurrence, and to convince the public of the authenticity of each Painting, the proprietor of this Collection provides himself with a sealed Certificate, written by the hand of the Master, by whom each picture is painted.

NEW-YORK, JUNE 1, 1853.

DE BRAEKELEER, JR.,

*Sole accredited Agent for the Belgian School
in the United States of America.*

CERCLE ARTISTIQUE,
Littéraire et Scientifique

ANVERS, le 29 AVRIL, 1853.

Section des Arts Plastiques.

A MONSIEUR DE BRAEKELEER, JR., à New York.

MONSIEUR,

Nous avons l'honneur de vous informer que la Section des Arts Plastiques du Cercle Artistique Littéraire et Scientifique d'Anvers, voulant vous donner un témoignage de la satisfaction et de l'intérêt avec les quels elle suit vos louables efforts pour faire connaître et apprécier en Amérique les oeuvres des artistes Belges; desiruse en outre de vous prêter son appui par une preuve de son approbation et de son entière confiance, vous a dans sa séance du 16 Courant nommé son Représentant à New York, en vous engageant à correspondre avec elle, afin de la tenir au courant de tout ce qui peut avoir quelque intérêt pour les artistes de notre Pays.

La Section est heureuse Monsieur de voir dans un pays où le Commerce honteux de la contrefaçon porte un si grand préjudice aux arts, les intérêts des Artistes Belges représentés par un homme honorable, qui nous en sommes convaincus fera bientôt autorité en matière d'art et dont la parole pourra à juste titre être considérée comme un certificat d'authenticité pour les oeuvres des artistes de notre Pays.

Afin de donner à cette manifestation toute sa valeur nous croyons utile de vous faire savoir que la Section des Arts renferme aujourd'hui la presque généralité des Artistes d'Anvers et parmi eux tous ceux qui se sont fait un nom dans la carrière artistique.

En faisant des vœux pour l'entière réussite de votre entreprise, nous vous prions Monsieur d'agréer l'assurance de notre considération distinguée.

Le Président J. VAN REGEMORTER.

Le Vice Président ERIN CORR.

Les Secrétaires,

JOS. LIES, *Peintre Artiste.*

JEAN SWERTS, " "

Le Conseil d'Administration,

N. DE KEYZER, *Peintre Artiste.*

H. LEYS, " "

FERD. DE BRAEKELEER, "

J. DYCKMANS, "

LOUIS DE TAYE, "

JOSEPH GEEFS, *Sculpteur.*

BERCKMANS, } *Architectes.*

P. DENS, }

MICHEL VERZWYVEL, *Graveur.*

CATALOGUE
OF
OIL PAINTINGS
AND
STATUARY,

BY THE

Modern Belgian Masters.

MADOU.

I.—THE BAD PLAYER. This picture represents a rustic Flemish interior, where two Card Players have just finished their game; the winner, content with his success, is seated with folded arms and complacent nonchalance—unmoved by the rage of his companion, who has risen and is giving vent to his anger by menacing gestures. A burly spectator is good-naturedly laughing at his rage; behind the furious gamester stands a looker-on, who, fearful of the result, is endeavoring to restrain his arm; while, at the back of the victor, two peasants, one a pretty girl, are obviously enjoying the scene.

FERD De BRAEKELEER.

This Artist was the founder of the Modern Belgian School, which is now taking the first rank in this branch of Painting in all Europe. His Paintings enjoy the highest reputation, and are to be found in the largest galleries of Europe.

2.—THE INTERIOR OF A DUTCH KITCHEN—renowned for their cleanliness. A Dutch woman is sleeping near the hearth, where she was preparing dinner for her husband, whose return she expects. Behind her are two children, who profit by this favorable moment to grasp some apples and other sweet bits from the drawers of an old shrine, to which they cannot get an easy access otherwise. The cat, in the foreground, is regaling itself with a herring, which this opportunity made it gain.

This painting has so striking effect, that it is scarcely necessary to talk about its merits.

It is sufficient to observe the veracity with which the detail, as well as the whole of this scene is treated. The slumbering face and attitude of yon bright and rosy colored Dutch woman, who is overcome with a sound sleep, caused by the warm fire and the fatigue of waiting, it shows almost her history of the whole forenoon. The attitudes and expression of the children are masterly; the boy, stretched out as far as he can reach, to clutch what his desires are after; and that little silly, shrewd girl, whose watching countenance is inimitable. From the principal figures, down to the cat, whose appetite and shrewdness are, even, clearly expressed; the vegetables—the pan—the fire burnt down to cinders—the chimney—everything is so nature-like—so striking—so thoroughly kept up in harmony with the whole, that we cannot but admire the genius who represented this little world with so much simplicity, truth and harmony.

THE SAME.

3.—THE OUTSIDE OF A DUTCH HOUSE. On the stoop stands its tenant and a neighbor, telling each other their news; all the stories they have to tell—either gossip about their neighbors, or reminiscences of their younger days; but Nemesis is at hand, and a young girl watching them at the corner, is overhearing every word. The scene is well lighted, and the utensils of a household

laying in the foreground, are finely shaded. The landscape behind, in the tints of the evening sun, which is trying to break a passage through the different objects, is masterly done. The head of the lurking girl ought to be observed carefully, as the different lights falling on it form a splendid *chiaro oscuro*, masterly executed.

THE SAME.

4.—THE HAPPY HOUSEHOLD. A scene of domestic pleasure in humble life. The father having returned from the labor of the day, has taken his violin and is amusing the family, who, intent on the music, exhibit the greatest delight, from the hearty old grand-father to the toddling infant; and even the doll of the youngest child is made, by its little mistress, to dance sympathetically to the gay tones of the fiddle. The graphic still life of the picture, and the varied expression, happy in each face, all being individual, yet having a family resemblance, give peculiar interest to the scene. The grand-mother keeps time with her hands, and the mother is bringing out the frugal meal; in the background is sunshine; it is, indeed, a Happy Household.

THE SAME.

5.—THE UNHAPPY HOUSEHOLD. This picture represents the reverse of its companion. Here is grouped a family destitute of work and without bread. In the midst we see the cradle of the infant; the mother seated by its side, weeps; a little boy weary with the day's begging, has fallen asleep, with his woe-begone face resting on her knee; the father, suffocated with grief, looks despairing on the misery of his wife and children; upon his breast leans his eldest daughter, hiding her tearful face; by a beautiful expedient, part of the light in this picture radiates from a lamp burning before the image of the Virgin. All is sad and melancholy, and it offers a most powerful contrast to the cheerful tableau of the Happy Household.

CONSTANT WAUTERS.

Scholar of F. De Brackeleer. He paints principally in the style of the times of Louis XIV. and XV.

6.—This picture represents a sheepwalk, where a young shepherd and a young shepherdess, leaning against a fence, are trying to find a decision of their lot by plucking the leaves of a daisy.

In the shade of the old oak, at their feet, is the dog watching, whilst their flock is to be seen grazing in the splendid pasture behind.

This small painting is full of striking effect by its color, and one of the best productions of this young Master.

THE SAME.

7.—A young Roman woman is in the act of taking her boy out of the bath which she made him take in a rustic water-basin in the foreground. A charming scenery surrounds the group showing a Roman park, with monuments and statues in the background.

This painting, although small, may be considered as a jewel for the brilliancy of its colors and the neatness of its execution.

THE SAME.

8.—THE BUTTERFLIES. Three girls, one of whom has fallen to the ground, try to catch the butterfly. Whilst in this act they are surprised and caught by two hunters, who approach cautiously through the bush. *Whilst catching they are caught, and just by the being whose symbol they were trying to catch.*

THE SAME.

9.—THE SPANISH ADVENTURER. One of those gay fellows we read of in Gil Blas, who, like Figaro, are ready to carry a billet-doux or serenade a lady; he is now enjoying his glass of Muscat, and with his guitar beside him, ready to accompany a song or dance.

THE SAME.

10.—THE BATH. A young girl, who has just emerged from a fountain, is gazing, lost in reverie, as she leans against the wall, upon a butterfly which has alighted upon her bare shoulder.

THE SAME.

11.—THE HAMMOCK. An eastern mother reposing with her child in her arms, in a hammock swinging under the trees.

THE SAME.

12.—THE BIRD'S NEST. A young peasant girl, with her lover at her side, is seated with a bird's nest she has just found, in her lap; the parent behind is flying anxiously above.

PLUMOT.

13.—CHILD PLAYING WITH A DOG. A rich saloon in the style of Rubens, with a mother seated on a couch and her child playing with a dog on the floor. In the back ground is a vestibule with statuary, opening into a garden; the silk curtains, Turkish carpets, massive furniture and elegant costumes are characteristic of the 15th Century.

JOSEPH LIES.

Scholar of N. De Keyzer.

14.—AN IDEAL PORTRAIT GROUP. Three female heads, in which the hair is effectively contrasted—black, brown and flaxen.

BLONDE, BRUNE ET NOIRE; FANTAISIE.

Qui n'a rêvé souvent, aux jours où la jeunesse
Répand sa sève ardente au plus profond du cœur,—
Rêve que deux beaux yeux, humides de tendresse,
D'un regard l'enivraient d'extase et de bonheur ?

O fantômes charmants, dont la forme divine
Puisse au sein du rêveur l'idéal enchanté !
—Brune au piquant sourire, à l'œillade mutine,
Capricieuse, aimant surtout ta liberté !

—Enfant à tête blonde, en tes songes ravie,
Qui livre ta jeune âme à de vagues espoirs ;
—Et toi, dont l'œil ardent interroge la vie,
Fière et le front pensif sous tes longs cheveux noirs !

Vous toutes, frêle essaim, qu'un léger souffle enlève,
Balancé mollement dans un ciel embrasé,
Qu'avez-vous fait des cœurs où naquit ce doux rêve ?
Beaux anges, pour combien s'est-il réalisé ?

J. VAN OUDENHOVEN

Scholar of Ferd. De Braekeleer.

15.—A FAIR OF THE 16TH CENTURY. A Jew is calling to a lady, who is accompanied by her lover; the carriage is waiting in the back ground; numerous figures in holiday costumes are gathered on the scene; there are peasants coming to market; the sun is shining over the crowd.

THE SAME.

16.—A lady of the times of Louis XV. descending on a walk with her suit toward a pond, on which she is to make an excursion in the boat which is waiting for her in the background. The characteristic expression of the begging woman in contrast to the rosy girl who gives her the alms, is rich, and the scene is made to show riches and poverty in its often vicinity. A great deal of talent is laid down in this work; the landscape is pleasant, and the dress as well as the position of the figures executed with great care and minuteness.

PRINCE RADIN SALEK.

This Artist is an Oriental Prince.

17.—A SQUALL. This painting is one of those remarkable fancy pieces, which the genius can only paint from recollection, having no chance of observing such a scene long. The tempest is raging, and below yonder high shore an American ship is wrecked, whilst farther off another one is trying to escape the imminent peril. The fury of the hurricane, the power with which the high rolling waves are thrown on the breakers, the rage of the elements, and the gloom of this spectacle, are very lively and strikingly represented.

HOGUET.

18.—SWISS LANDSCAPE. In the foreground a fertile pasture with some sheep; on the left hand side some caverns and pallisades; farther behind a few huts with grey roofs and white walls, known by the name of *Swiss challets*. These huts, in their light appearance, form a characteristic contrast with the dark pines behind. Some more huts are almost covered with mist, which is so peculiar to the Alps, and hides such sceneries often entirely. The mountains with their snow fields and ice covered summits, form still a more striking effect in contrast with the green pasture grounds and the farther removed sterile plain.

THE SAME.

19.—A SMILING LANDSCAPE. In the foreground some utensils of farming, three goats grazing, and a forest, wherein some woodsmen are cutting; farther off, a village with its steeple. This painting forms an excellent pendant to the former, and shows that

splendid coloring and broad style of painting, which made the Artist such a high renown in Belgium.

E. SCHMIDT.

20.—A MARINE SCENE NEAR A FRENCH PORT. The water is rough, and a little fishing boat is winding its way through the waves. This painting is very true in its color and drawing, and has a very fine effect, especially in the tints of the breaking waves.

AUGUST SERRURE.

Scholar of Ferd. De Braekeleer.

21.—A YOUNG LADIES LEVEE. Three young ladies are sitting at the breakfast table, in a room of the times of Louis XV., one of them is reading a confidential letter to her two young friends, of whom one is almost devouring its contents, whilst the other is quietly listening, sipping a cup of coffee. The position of the figures is easy and elegant; the style of the dresses and the interior of the room is minutely kept in the style of Louis XV., and the whole scene represented with great brilliancy and fascination.

THE SAME.

22.—THE PROMENADE. A rich young lady and a peasant girl are walking together in a garden. The coloring is very rich.

THE SAME.

23.—RUSTIC LOVE.

THE SAME.

24.—THE LOVE TEST. A young girl is plucking the leaves of a flower by way of testing the feelings of her lover. It is an old chance game familiar in Flanders; three phrases are repeated successively, and the one spoken as the last leaf is plucked, decides the question. There is a mingled coquetry and seriousness in the girl's expression and the coloring and design are highly artistic.

EUGENE VERBOECKHOVEN.

This Artist is considered as the first Painter of animals in Belgium. His pictures are deemed very choice in every European Gallery.

25.—A FLOCK OF SHEEP FRIGHTENED BY A STORM. In the centre is a ewe with two lambs overpowered by fear; behind is the ram uttering a cry of alarm; the remainder of the sheep are huddling after, and in the rear, the Shepherd is endeavoring, by means of his dog, to get the terror stricken animals in order. A heavy cloud is sweeping over them, accompanied by a tempest of wind; the trees are bowed to the gale; and the whole landscape is full of signs of the sudden gust before which the affrighted animals, painted to the life, so quail as to be regardless of their keeper's voice.

THE SAME.

26.—COWS AND SHEEP AT PASTURE. One Cow is standing in a brook; some Sheep and another Cow are lying on the grass. This lovely picture is drawn with a brilliant sunshine; some ducks, chickens and a cock enhance the effect of the whole. It is a gem of rural art.

THE SAME.

27.—A FLOCK OF SHEEP LEAVING A STABLE. First corner a ewe with her lamb. This little masterpiece is characteristic of the best qualities of this master.

THE SAME.

28.—STABLING SHEEP. Another fine specimen of this Artist's skill as a delineator of animals; besides the flock of sheep of different ages and in various attitudes, we have two domestic fowls and a rabbit; the Shepherd is a characteristic figure, and the light in this picture is admirably managed.

THE SAME.

29.—INTERIOR OF A STABLE. The effect of the sunshine which enters through a small window, is very striking. Several sheep are lying on the floor.

THE SAME.

30.—**LANDSCAPE WITH DEER.** A buck and fawn are drinking at a stream with their young, in the midst of a beautiful wooded country, One of the best works of this master.

R. VAN HAANEN.

31.—**THE SEA SHORE AT SCHEVENINGUE.** The figures in this highly authentic landscape are drawn by Verboeckhoven, and are drawn and grouped, as well as colored with great truth to nature ; the newly arrived fishermen are unloading one boat, while two of their wives are gossiping under the lee of another.

A. ORTMANS.

32.—**COMPOSITION LANDSCAPE.** Several old trees beside a stream are violently agitated, and some of them rent by a storm ; the foliage and sky are effective ; a group of Deer and two Fawns, by Verboeckhoven, have approached the water, but are so frightened that only one has courage to drink.

BODEMAN.

33.—**LANDSCAPE, WITH CATTLE BY E. VERBOECKHOVEN.** On one side a bridge, on the other a high hill ; in the centre cattle and shéep ; several figures are well introduced.

P. VAN SCHENDEL.

This Artist is celebrated for his moonlight and candlelight pictures ; his management of light and shade and CHIARO 'SCURO, is wonderfully effective.

34.—**THE MARKET OF AMSTERDAM AT NIGHT.** This picture represents a Fish Stall, at which a lady, with her servant, is making a purchase. The expression of the market woman and her customer indicate some question of price. The glow of the candle illumines the faces of both, while deep shadows are adjacent. The scene is most life-like and true to nature.

THE SAME.

35.—**THE FRUIT MARKET.**

HUYGENS.

36.—FLOWERS AND FRUIT.

MARTINUS KUYTENBROWER

37.—THE HUNTER'S BIVOUAC. The Scenery of this Landscape is a wild region of Germany. The sky and sunset is very fine; the foilage is excellent and the light managed effectively. The hunters are approaching from different quarters, accompanied by their dogs and horses; in the foreground are several hunters reposing, with the game they have killed lying near. Figures, horses, dogs and game are painted by Verboeckhoven.

JOSEPH STALLAERT.

This Artist was honored with the first prize for the Fine Art of Painting by his Government, which permitted him to study four years in Rome, from whence he returned to Belgium, where he now paints Italy and its Inhabitants.

38.—In the shade of a wine-bower a young Roman peasant woman, with her child on her arms, is sitting in the attitude of a Madonna. The position is well selected and graceful; the dress is minute and very carefully executed; the head of the mother is remarkably fine.

ROBERT.

The celebrated French Artist.

39.—THE ITALIAN FISHER'S FAMILY. On a stone bench, near the magnificent bay of Naples, sits a Neapolitan Fisherman playing a guitar to his melodious songs of love. His wife accompanies him on the tamburino, and even the child in the cradle listens attentively to the father's voice. *This is the land of song*, and the idea could not be better represented. The whole scene is so true in its particulars, that having seen this painting, every one knows the character of the lower Neapolitan classes, and its expression, arrangement, and the idea which it should represent, are so masterly, that we must confess its being one of the best works of that immortal genius, who unfortunately has quitted us too soon.

DAVID DE NOTER.

Is one of the Belgian Artists, excelling in the finish of his paintings, which almost exclusively represent interior of houses, especially kitchens.

40.—THE YOUNG COOK. At a rustic table of the 16th Century, a Cook is busily engaged with picking a chicken and different other poultry, and gives a small bit to the hungry dog. Grapes, different kitchen apparatus, vegetables and a beautiful hare are scattered around her. In the back-ground is an open door, to which a flight of steps is leading, and through which the garden and some houses are seen, moderately lighted by the sun, giving the whole scene something gay and pleasant.

L. RIQUIER.

41.—MALO OF NAPLES, In front of this large and magnificent painting is a group of Neopolitan fishermen, at the right hand side lies a man surrounded by his children; one of them approaches him to caress him; a girl is industriously engaged in spinning; at the left is the mother of this happy family, with her little children on her lap; at her side is a babe playing with a bottle; the dog lies reposing, and various fishing utensils are laying around. On the left several fishermen are drawing their nets; farther off others are seen bathing, etc.; in the background is the City of Naples, with its steeples and towers, and many anchored vessels. The sun is setting gloriously, and its beams gild some dark clouds coming up on the horizon. The fine grouping and the minute execution of this painting make it one of the best productions of this Artist..

DEDREUX DORCY

A Distinguished Artist in Pastel Drawing.

42.—THE BRUNETTE, }
43 —THE BLONDE. } Pastel Drawing.

F. FRANCIA.

44.—A MARINE SCENE AT SUNSET, NEAR CALAIS. The sun is setting among clouds in its glory, and throws its yellow beams on a French bark, steering westward. In the foreground is a fisher-boat reefed in and drawing the net; different vessels are on the water, whose beautiful true color, in contrast with the yellow clouds, produces a striking effect.

THE SAME.

45.—**THE ENTRANCE TO THE PORT OF CALAIS IN HEAVY WEATHER.** Buffeting with the impetuosity of the element, a Fisher Boat is trying to reach the harbor, a cutter behind her is trying the same, a brigantine is to be seen farther off; to the right hand is the harbor, with a mass of people assembled on its ramparts. This picture is one of the finest compositions of the Artist, the color and shape of the clouds and the waves are extremely true and beautiful.

THE SAME.

46.—**CALM ON SEA.** A French brig, with a small brigantine on her side, as well as a small boat in the foreground, are slowly gliding and rocking with the slight current on the quiet surface of the waters. The sinking sun throws its last beams on the vessels and the water. The calm in air and sea is admirably represented.

THE SAME.

47.—**LANDSCAPE NEAR ROTTERDAM, ON THE MAAS.** In the foreground are some brambles and a float, to the left hand are some houses near shore and bordered with trees; farther behind are some vessels near the village, and in the background are some Dutch wind-mills, with a perspective in a pleasant landscape. True and broad style of painting form the merit of this painting.

THE SAME.

48.—**A FRENCH BRIGANTINE RE-ENTERING PORT UNDER FULL SAILS.** A very pleasant clear picture, admirably executed.

DE BRAEKELEER, Jr.

49.—This picture represents the interior of a Hollandish Inn, whose peculiarities are minutely rendered. In the foreground is an old burgher, who settles his account, rather surprised of what he is charged with. The young hostess smiles rather cunningly at his tardiness. The background, lighted from different windows, shows some burghers busily engaged in smoking their pipes and reading the newspapers.

THE SAME.

50.—THE INTERIOR OF A PRIVATE MANSION IN HOLLAND. The husband and his lady are in the first room, through whose high window the morning sun shines brightly. Divers objects of amusement are laying by prepared to be used in turn. The husband, his back turned towards the window, is reading the news, curling up the smoke from his clay pipe after breakfast, whilst his wife is busy in working fine laces. There is a second room to be seen behind, on whose floor the sun is reflecting the window, and behind this, still farther off, a kitchen. We beg the spectator to observe the reflection which is thrown on the face of the husband from the paper which he reads, and further, the accuracy of all the dresses, utensils, instruments, the perspective of the rooms, their furniture, and the whole interior of a Dutch house.

51.—THE STUDIO OF AN ARTIST. Copy of the picture of GERARD DOW, in the Museum of Brussels.

52.—Copy of the "DESCENT FROM THE CROSS," by P. P. RUBENS, in the Cathedral of Antwerp.

"It is to this painting that artists of every country make pilgrimage, and bow before a work said to be worthy of the throne of art. While gazing on this sublime masterpiece, the admiration of the beholder is not less called forth by the grandeur of the conception and the sublimity of the design, than by the simplicity and purity of the style in which this subject is represented. The placid yet deathly appearance of our Saviour, the concentration of interest towards this one object, the looks of horror and commiseration all drawn to this common focus, the agony of the Holy Virgin, the tears of the Magdalen, even lovely in her grief, the affliction of St. John, are all brought before you in the strongest, the most forcible manner, but without the slightest approach to exaggeration."

53.—COPY OF THE SAME.

STATUARY.

J. VAN KERCKHOVEN.

54.—A CUPID, (marble.)

DEC 30 1936

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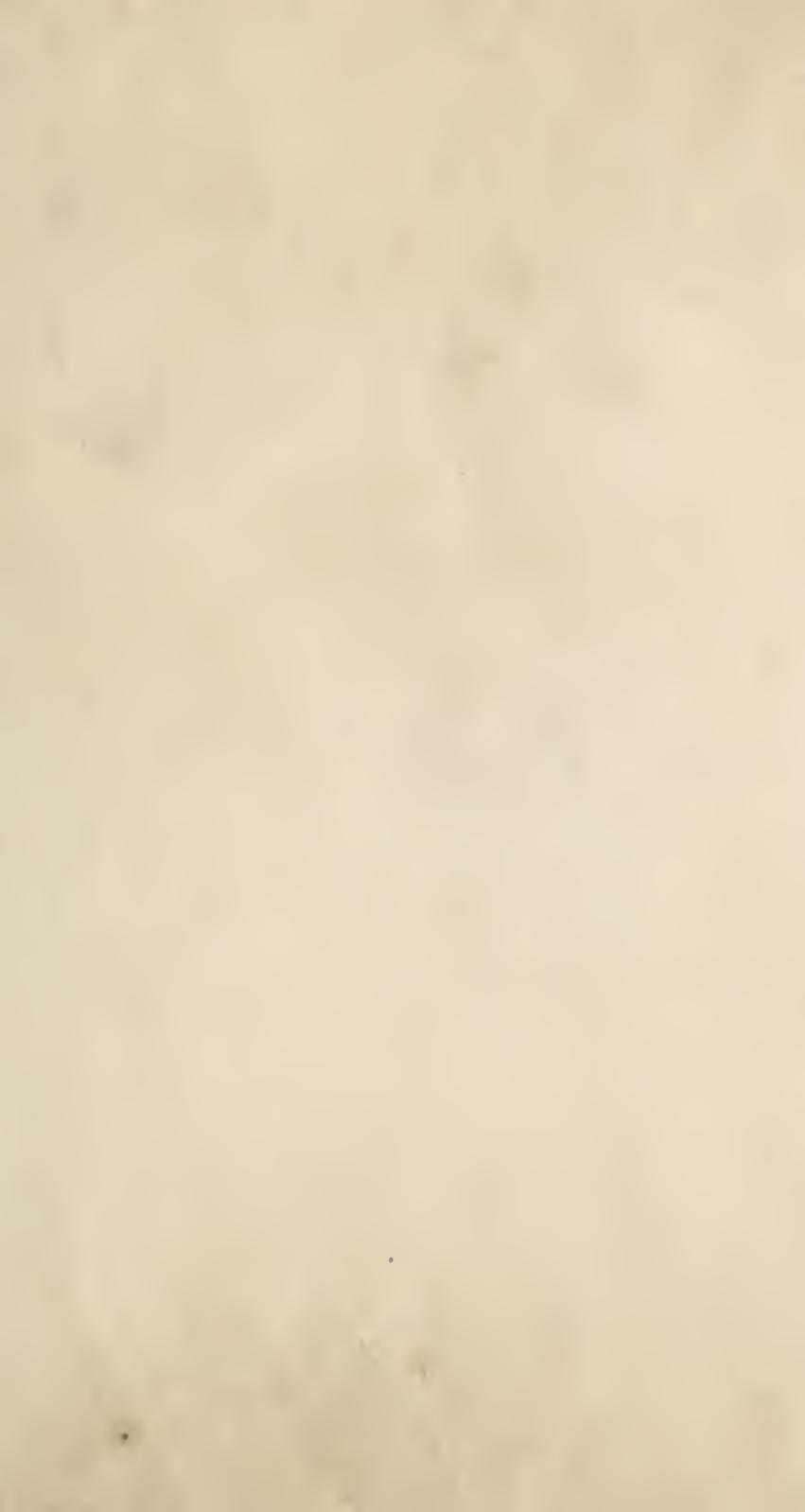
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